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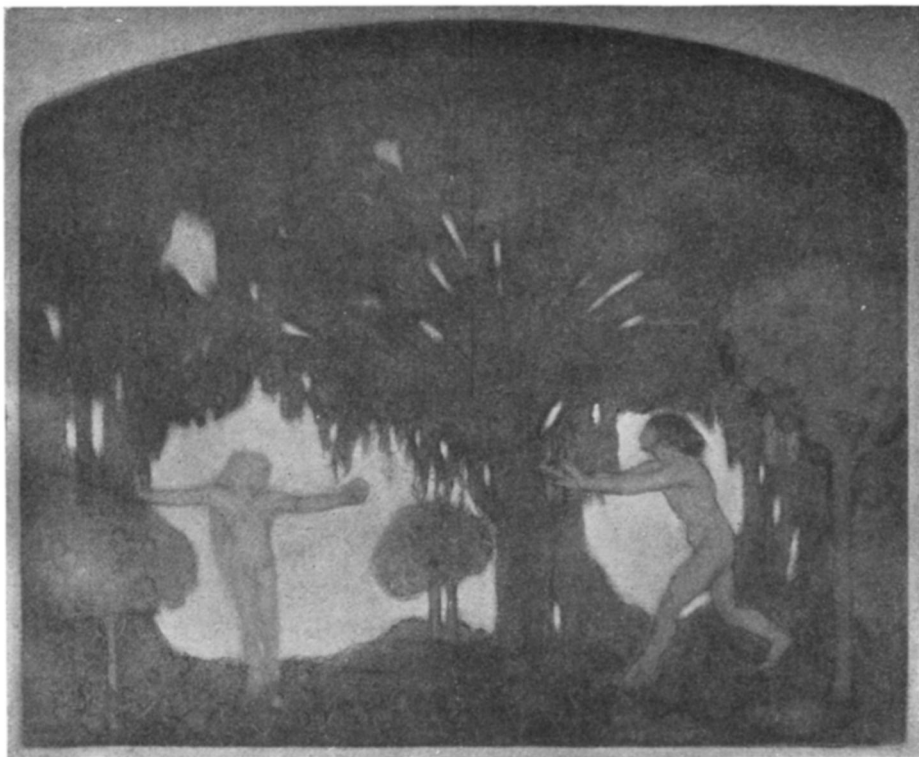
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SUMMER
EXHIBITION OF PAINTINGS BY ABEL PANN

Scotland, in Berlin, Munich, Venice, Turin, and other cities of the continent—but she is not yet a familiar exhibitor in this country. About thirty of her etchings will be shown. She prints from fifteen to thirty impressions only; so her work will never be common.

During the period March 9—April 1 there will be five exhibitions: a collection of “one-price” (one hundred dollar) pictures; paintings by Adam Emory Albright; works by the American Painters, Sculptors, and Engravers Society; paintings by John C. Johansen; and the tenth annual exhibition of etchings held by the Chicago Society of Etchers.

CURRENT EXHIBITIONS

ANNOUNCEMENT of Leon Gaspard’s exhibition of paintings arrived too late for mention in last month’s notes on December exhibitors. Mr. Gaspard was born in Russia, where he studied for many years before going to Paris to study at Julian’s. Since 1916 he has lived in the United States, painting and exhibiting in New York, Chicago, New Orleans, and other cities. Many of his pictures remain in collections in France—among them a triptych “The kirmesse; autumn,” which was bought by the French government. The

present collection of his work at the Art Institute consists of about thirty-five framed oil paintings and over 150 unframed oil sketches, all of which—keyed high in color and very personally interpreted—are subjects from the Indian reservations near Taos and in Arizona. The sketches were offered for exhibition by Mr. Gaspard for a purely educational purpose; he wishes to show art students the volume of preliminary work which an artist does before executing a finished painting. All of his painting is plain air work; he does no studio painting.

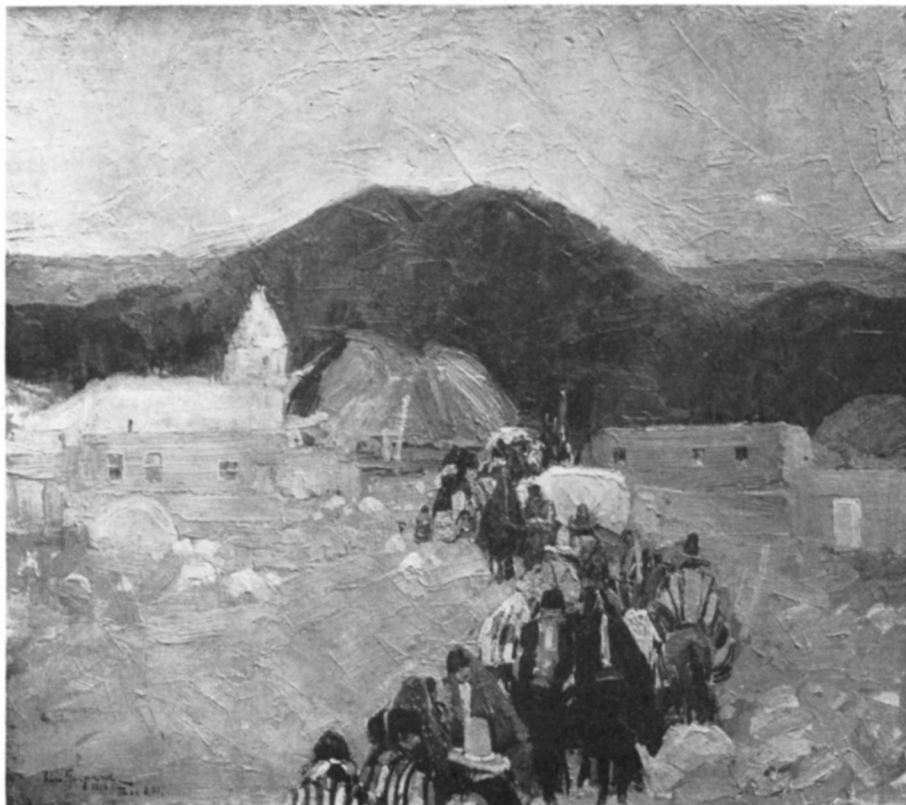
In Gallery 252 and in the approach to it will be found paintings, drawings, and lithographs by Abel Pann, chiefly of Palestinian and Russian subjects, of which several are vivid character studies of peasants. His war pictures, "From battle front to pogrom," are scenes of horror, desolation, and pathos, made very concrete and realistic. In complete contrast are his symbolical subjects in oil and pastel—among them a number of rich and colorful Bible illustrations, decorative in quality and poetic in conception. A note of satire also is struck by the artist in such portrayals as "The guide," "At the dentist's," and "At the photographer's studio."

What will be to many a new painting ground is revealed by Oliver Dennett Grover in his exhibition in Room 255—the northern Atlantic coast of Canada. In a number of the paintings which were made last summer occur the strange and beautiful Perce Island, the great stretches of the sea, and the primitive fisher-life that clings along its coast quite as it has done since the early seventeenth century.

In the exhibition of works by Charles Francis Browne we have a resumé of the work of this painter during the greater part of his very active career. Themes from many parts of the world, distilled through the medium of the artist's sensitive and illuminating personality, here form the attraction. It is greatly regretted that Mr. Browne himself has not been able to be present at any time during his exhibition, but his friends have gathered in numbers at the series of "at homes" which have been arranged in the gallery by various organizations in recognition of his service as an artist and a citizen.

Bryson Burroughs, whose work also is shown during this month, represents a phase of modernism which is more rare in America than abroad—the play in a fanciful, whimsical, and sometimes humorous way, with classic themes and materials. In these paintings we often see the designer uppermost, as in the powerful line arrangement "The Fishermen," lent by Mrs. Longyear, of Boston, and "Andromeda," herewith reproduced, and now and then the satirist, as in the "Psyche at the house of Venus." Restraint in theme, in color, and in the illusion of reality, characterizes these paintings.

Engravings by the Little Masters, the gift of Mr. and Mrs. Potter Palmer, are now on exhibition in the Print Room. Uniformly fine in quality, these engravings by Aldegrever, the Behams, Pencz, Altdorfer, and Solis are seldom encountered in this country, save in a few large public collections. Their value as works of art is great, they are replete with suggestions for the



TO THE PRENDARIO
EXHIBITION OF PAINTINGS BY LEON GASPARD

designer, and they are important historically. The French portrait engravings in such early states and brilliant impressions as are shown here also are rare. The late and worn impressions which are so frequently seen in no way do justice to the splendor of French engraving in its golden age. The portrait of Guillaume de Brisacier—Antoine Masson's far-famed "Gray-haired man"—is seen here in its first state. The proof is so remarkably bright that it is safe to say it is an unexcelled impression of Masson's masterpiece. The benefit to the printlover of studying such proofs is

immeasurable. Quality is a prime consideration in judging the esthetic importance of a work of the needle or burin. The exhibition will remain in place until about the end of the first week in January.

THE TOY EXHIBITION

THE exhibition of toys made in America, held in Gunsaulus Hall, indicates in a significant way the progress of design in toymaking. With an entirely different purpose from the displays in the shops, the attempt in